You gentle gods, give me but this I
have, And sear up my embracements
from a next With bonds of death[6]!—
Remain, remain thou here
[Putting on the Ring.
While sense can keep it on[7] ? And
sweetest, fairest,

[6] And SEAR lip my embracements from a next
With bonds of death !] Shakspeare may poetically call the *cere-cloths* in which the dead are wrapped, " the bonds of death." If so, we should read *cere* instead of *sear* „•

" Why thy canoniz'd bones hearsed in
death, ** Have burst their *cerements?* "

To *sear up,* is properly to *close up by burning;* but in this passage the poet may have dropped that idea, and used the word simply for to *close up.* STEEVENS.

May not *sear up,* here mean *solder up,* arid the reference be to a lead coffin? Perhaps *cerements,* in Hamlet's address to the Ghost, was used for *searments* in the same sense. HENLEY.

I believe nothing more than *close up* was intended. In the spelling of the last age, however, no distinction was made between *cere-doth* and *sear-cloth.* Cole, in his Latin Dictionary, 1679, explains the word *ceroi* by *sear-cloth.* Shakspeare therefore certainly might have had that practice in his thoughts.

MALONE.

7While sense can keep IT on !] This expression, I suppose, means, " while sense can maintain its operations ; while sense continues to have its usual power." That to *keep on* signifies to continue in a state of action, is evident from the following pas sage in Othello:

«---------*Jceeps* due *on*
ff To the Propontick," &c.

The general sense of Posthumus's declaration, is equivalent to the Roman phrase,—dum spiritits hos regit artus. STEEVENS.

The poet [if *it* refers to the *ring]* ought to have written—can keep *thee* on, as Mr. Pope and the three subsequent editors read. But Shakspeare has many similar inaccuracies. So, in Julius Caesar;

[6t] Casca, you are the first that rears *your* hand."

instead of—his hand. Again, in The Rape of Lucrece: " *Time's office is* to calm contending kings,
[e] To unmask falsehood, and bring truth to light—
*[e] To ruinate proud buildings with *thy* hours—."

instead of—his hours. Again, in the third Act of the play before